

The McGill Daily supplement



Altered, without the ego

by Eric Smith

On Jungle's periphery, smaller bars explore what ever gay identities are excluded from the centre. Leather meets at K.O.X. and La Track, smaller bars are home to drag queens, hustlers or older gays.

If Alter Ego lives up to its promise, gay punks, politicos, and self-styled "alternative" homos may be getting theirs. Above the Taverne du Village and under the Dôme, this new club serves up a décor and a musical style until now conspicuously absent from Montréal's gay scene.

Chain link, brick and rust are the backdrop to unabashedly sexual and political graffiti. Lighting from black and red bulbs is sparse and a not-yet-functional pool table has its corner. Manager/bartender Onil stressed the décor is a work in progress. Workers and artists are still putting on the final touches for the April 5 opening night. Onil promised "surprises" for the official launch date. The club will stay open evenings until then.

Music doesn't stray from the short road between black-clad white goths and black-clad white industrials. It's almost retro, a nostalgic foray into the "alternative" music of the mid-eighties. But the bartender's tape deck is hopefully more accessible than a cloistered DJ booth and should make room for more current

alternative music in its hybrid and sampled varieties.

Alter Ego promises to be a forum for gay artists who are looking for new locales to expose their talents. "I want to get people out of the shadows," said Onil. "to promote alternative designers, painters, musicians and stylists."

Although Onil stressed that Alter Ego is predominantly a gay men's bar, it is also a welcome change from the Montréal norm in its non-existent door policy.

Gay bars in Montréal usually affirm their gay identity by placing conformity goons at the door to turn away women and drag queens. Bars that welcome women may advertise in Fugues but don't bill themselves as gay. It is rare in Montréal to have the courage to clearly state "gay" on the door instead of succumbing to the pathetic vaginophobia of asserting what one is by stating who is not welcome.

There is no liberation in creating new ghettos to replace old ones. Liberation, as a revolutionary act requires tearing down barriers, not erecting walls. With luck, Alter Ego may serve as a springboard to re-examine some of the assumptions Montréal's gay community has fostered in the past two decades. In any case, it is a welcome addition to a club scene in need of some new life.

Un survol de l'art sous toutes ses formes

Joanne Tremblay
Antoine Saucier

La Toile blanche ou Collage 5 de Jacques Giraldeau le 9 mars à 18 h et le 10 mars à 16 h à la Cinémathèque québécoise, puis au Cinéma Parallèle du 15 au 21 mars et au Cinéma ONF du Complexe Guy-Favreau, du 22 au 28 mars (sauf le 26) à 19 heures. Ferron, Marcelle de Monique Crouillère le 8 mars à 18h au Musée des beaux-arts. Abstraction (Kandinsky, Pollock, Newman, Stella) de Judith Wechsler (le 9 mars à 18h et le 10 mars à 20h au Musée des beaux-arts). De l'usage du paysan au XIXe siècle de Gilbert Kelner, le 10 mars à 16h à la Cinémathèque. Canal Zap Canal (Michel Goulet, Roland Brener) de Marie Décarie (le 10 mars à 20 h et le 9 mars à 18h au Musée des beaux-arts).

Le Festival International du Film sur l'Art est un des événements cinématographiques les plus intéressants à Montréal. Chaque année, il se distingue par la qualité de ses films et par la grande beauté des images. Ce festival est aussi une façon très agréable de s'offrir un survol international des manifestations culturelles les plus variées. De nature essentiellement documentaire, ces films attirent annuellement tout le monde artistique de Montréal et il devient souvent difficile d'y trouver des places. On vous propose cette semaine une revue de quelques-uns des films qu'on y retrouve.

Dans La Toile blanche, Jacques Giraldeau fait une analyse de la relation entre les artistes et le système où ceux-ci évoluent. Un rapport entre l'art et l'argent.

Les artistes livrent leurs secrets en ce qui touche leur survie dans le monde féroce du marché artistique. A cause des coûts exorbitants exigés par la production d'une œuvre, même le plus pur des artistes doit demander un gros montant lors de la vente de sa création. Certains n'ont aucun scrupule face à cette situation, d'autres rêvent de rester pauvres et intègres.

L'étude, superficielle dans ce film, du processus de création aide à bien comprendre les préoccupations sociales, écologiques et même philosophiques des artistes. En effet, ce film ne représente pas un cours sur l'art, mais plutôt une réflexion sur les engrenages du réseau artistique et un hommage aux artistes eux-mêmes.

La plupart des artistes présentés sont québécois, il est donc intéressant de les découvrir par le cinéma. Cela permettra de

les redécouvrir vraiment par le biais d'expositions dans plusieurs galeries montréalaises. Ces dernières pourtant bien accessibles sont trop souvent oubliées.

Ferron, Marcelle, la femme, a beaucoup vécu ; elle a du caractère. Elle pourrait se définir comme suit : artiste, soeur de Madeleine et Jacques Ferron (écrivains marquants du Québec), une des signataires du Refus Global de 1948, mère non-conformiste, professeure d'architecture et d'art à l'Université Laval puis chez les prisonniers et les personnes handicapées, conceptrice de l'immense verrière de la station de métro Champ-de-Mars et première femme à recevoir le Prix Paul-Emile Borduas (en 1983).

Dans une vie aussi remplie, la peinture tient le rôle de fil conducteur. C'est grâce à la peinture que Marcelle Ferron établit son rapport avec le temps. Jouant de son attachant sens de la répartie, elle laisse la réalisatrice Monique Crouillère entrer dans sa vie, pour y découvrir son passé, son quotidien.

Figure marquante dans l'histoire artistique du Québec, Ferron nous transporte à une période décisive pour la province et laisse voir, en toute simplicité, le rôle qu'elle a joué dans la lutte contre un passé archaïque et la poursuite d'un futur prometteur.

Témoignage vibrant de la femme, de l'artiste et de la bête de travail, capté par le biais d'un regard à la fois inquisiteur et tendre, Ferron, Marcelle ne révolutionnera pas le monde cinématographique mais mérite quand même d'être vu.

Le rôle de l'abstraction dans l'évolution de l'art est le thème du film de Judith Wechsler, Abstraction (Kandinsky, Pollock, Newman,

Stella). Alors que les peintres d'avant la Renaissance brossaient des œuvres essentiellement réalistes, la Renaissance et ses suites devaient introduire en art le concept d'abstraction. Les impressionnistes, en particulier, firent scandale avec leur technique consistant à créer systématiquement une sorte de « flou », ou de vibration.

Judith Wechsler intercale des échantillons d'œuvres de toutes sortes avec des commentaires extraits de journaux de l'époque, où généralement les critiques s'insurgent violemment contre ces nouvelles formes d'art « hérétique ». A cette époque là, il suffisait de dessiner un peu différemment des autres pour faire scandale. Aujourd'hui, le scandale, du moins concernant les idées ou événements artistiques, n'existe plus (sauf peut-être pour ce pauvre condamné de Salman Rushdie).

L'une des scènes les plus impressionnantes est la démonstration donnée par Kandinsky, considéré comme un des premiers peintres vraiment abstraits. Dans un petit film légèrement accéléré, on voit le peintre à l'œuvre. Si l'on ne connaît pas déjà l'algèbre, on croirait assister à une démonstration mathématique ou encore au délire hiéroglyphique d'un ancien égyptien. Le résultat cependant s'avère beaucoup plus séduisant visuellement.

A travers ce film, on réalise à quel point les idées innovatrices et honnies par une époque deviennent la religion des artistes d'une autre. Comme les hommes de sciences, les artistes sont tributaires du travail de leurs prédecesseurs. Un film très intéressant.

Gilbert Kelner, dans son film De l'usage du paysan au XIXe siècle, s'attache aux effets de la révolution française sur la peinture européenne. Plus fréquemment attachée à la représentation des rois ou des nobles, la peinture d'après la révolution s'est prise d'un engouement marqué pour les paysans et pour le peuple en général.

Cette peinture était presque toujours influencée par les idées politiques de l'époque et

subissait ainsi toutes sortes d'avatars plutôt amusants. Ainsi, par exemple, il était plutôt de bon ton d'idéaliser les paysans et la vie rurale, histoire de faire avaler au bon peuple les jours de diète. Par ailleurs, Les mangeurs de patates de Paul Gauguin, qui représente des paysans laids et affamés attablés autour d'un bol de patates, n'était prisé ni des paysans ni des dirigeants.

Par le témoignage d'un journaliste vaguement sénile qui entretient de longues conversations avec des interlocuteurs imaginaires, le plus souvent des peintres aujourd'hui très connus, Gilbert Kelner donne une présentation originale des jeux d'influence qui traillaient la peinture de cette époque.

Canal zap canal (Michel Goulet, Roland Brener), réalisé par Marie Décarie, est un petit documentaire relatant les péripéties de deux sculpteurs canadiens à l'Exposition Biennale de Venise. Cet événement artistique international réunit des artistes de tous les pays d'Europe. Pour la première fois en 1988, deux artistes canadiens, Michel Goulet du Québec et Roland Brener de Colombie-Britannique, étaient invités.

Pour cette exposition, Roland Brener a créé plusieurs montages robotiques assez amusants. Intéressé par toutes sortes de simulacres du mouvement humain, ses machines rappellent toujours vaguement un déchirement ou un dandinement androïde. Au cours de quelques interviews, l'artiste révèle ses origines sud-africaines et témoigne de l'impossibilité d'être artiste au pays de l'apartheid.

Michel Goulet, lui, était à cette époque entiché par les chaises, qui demeurent presque toujours un ingrédient important de ses sculptures : chaises qui mordent, qui grimpent etc... « On trouve des objets comme on trouve des idées », dit Michel Goulet. Inspiré par les objets eux-mêmes, Michel Goulet compose souvent à partir d'objets préexistants.

Michel Goulet confère à l'artiste un rôle de témoin. L'artiste est au carrefour de toutes les influences de son époque. Son œuvre est impossible sans l'aide, la collaboration désintéressée et la participation d'une foule de sympathisants. Selon Michel Goulet, le rôle de l'artiste est de poser un regard lucide sur le monde et les idées qui l'entourent.

Mardi prochain, le McGill Daily français vous offrira une revue plus complète du Festival du Film sur l'Art, qui prend fin dimanche le 11 mars.



Jean Darie dans "De l'Usage du Paysan au XIX Siècle."

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19h30

UN ZOO LA NUIT - Film de Jean-Claude Lauzon. Suivi d'une discussion avec Marcel Jean, critique de cinéma au Devoir.
Auditorium Frank Dawson Adams. 1\$ membres; 2\$ étudiants de McGill; 3\$ autres.**MERCREDI LE 14 MARS**

16h30

Conférence: "L'émergence des pouvoirs locaux" - avec Robert Letendre, Chargé des relations intergouvernementales pour la Ville de Montréal
Pavillon Leacock, local 219

16h30

Conférence: "Le Québec et l'économie mondiale" - avec Bernard Landry, ex-ministre d'Etat au développement économique.

Pavillon Leacock, local 12

Toute la semaine, dégustation de bières importées à "The Alley"

MERCREDI LE 14 MARS

16h30

Film: "Le confort et l'indifférence" - de Denis Arcand (Le Déclin, Jésus de Mt)
Pavillon Leacock, Local 219**JEUDI LE 15 MARS**

18h00

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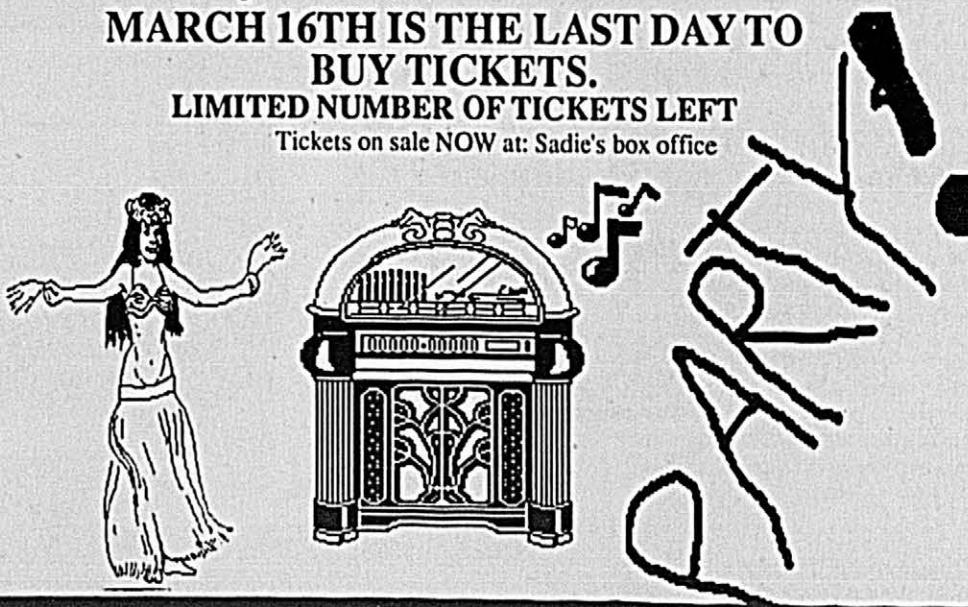
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Voting mishaps plague grads

by Neelam Sandhu

Although no allegations of conspiracy have been made, this year's student elections have been plagued with irregularities.

"I think everything is being done to discourage students from voting," said presidential candidate Eric Darier. Problems with the elections have ranged from polling clerks trying to influence voters to graduate students being denied the

right to vote.

When voting at the Stewart Biology building, on March 6, student Bob MacFarlane observed poll clerks informing voters about the present inadequacies of the McGill athletic facilities. One of the referendum questions being voted on concerns money earmarked for an athletics complex.

MacFarlane said that, when confronted, the poll clerk responded, "We are not trying to influence

your vote. We are just telling you the way things are."

Graduate students voting at the Strathcona Music building on March 6 were not given ballots for the SSMU elections. Graduate student Nathalie Boisvert said, "Apparently, the people working at the polling station were instructed not to let graduate students vote."

In response to this incident, Darier contacted Chief Returning Officer Eric Steinman and asked

him to redress the situation.

Darier said, "All graduate music students should be called individually and asked if they were denied their voting rights. If so, they should be allowed to vote. This failing to be done would result in me calling for the cancellation of the election."

Steinman said Tuesday night that he was unable to confirm what had happened, but would attempt to ensure all students had the opportunity to cast their votes.

Graduate students seem to have had the largest share of problems with the elections.

In an earlier incident, the Thomson House polling station found itself without presidential ballots. Darier complained as soon as he discovered the problem. Steinman said no one had voted at Thomson House before the problem was corrected, around noon Tuesday.

Engineers examine sexism

by Lisa Picado

The Committee on Women in Engineering is preparing a special report on female participation in the faculty.

"Its primary goal is to increase the number of women in the engineering faculty," said Engineering student and committee member Anne-Louise Howard.

The report's recommendations will probably target high school, CEGEP and McGill University students and is one of several efforts by the Committee to deal with the problems facing women in the engineering faculty, which has a male/female ratio of approximately five to one.

The committee wants McGill to make December 6 a holiday, in memory of the victims of the Ecole Polytechnique massacre—an idea the administration is reportedly already considering. It also recommended the creation of a scholarship fund to aid women interested in Engineering.

Another incentive idea is the REACH scholarship program. REACH hires engineering students as summer camp counselors, and gives interested high school students hands-on engineering experience.

The recommendations will be presented to the University on April 12.

For a month, the Committee has circulated surveys regarding the proportion of male to female engineering students. The questionnaires probed students' attitudes towards sexism and chauvinism in the engineering faculty.

Josephine Ko, Engineering Undergraduate Society (EUS) chairperson, said the findings of the questionnaires were mostly positive, but prompted some suggestions for improvement.

The survey asked, "Are discriminatory comments made towards women by a) Prof's b) TA's c) students?" The majority of men and women answered that the environment was compatible for both sexes.

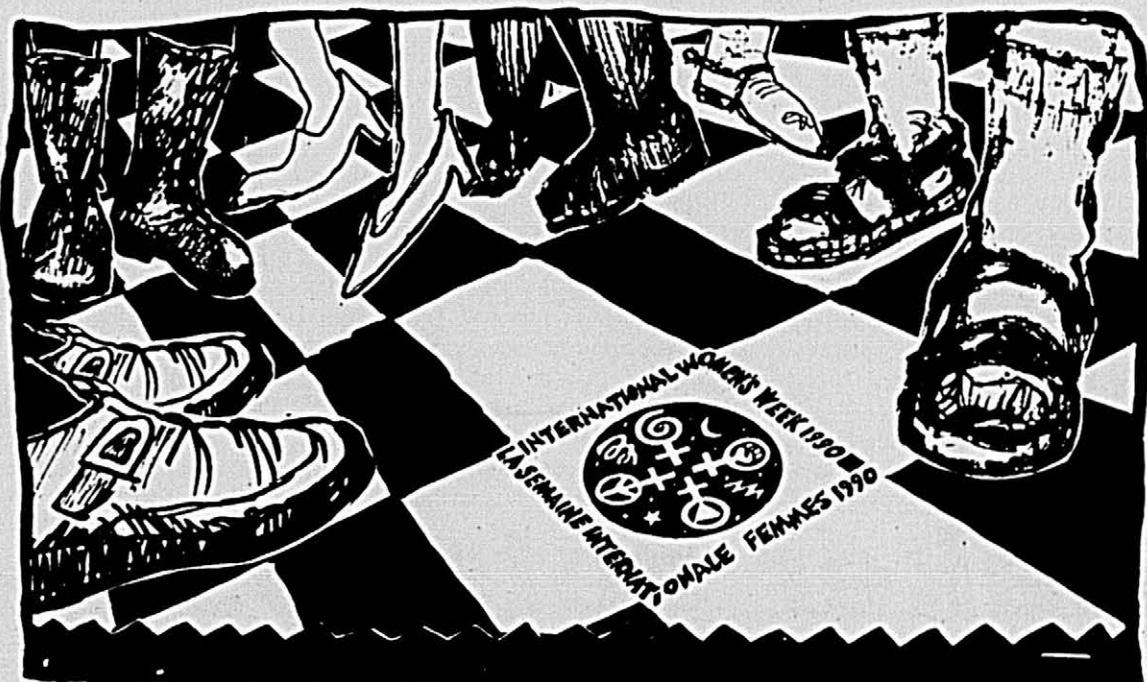
Problems mentioned by students in the questionnaires were the limited bathroom facilities available to women in the McConnell Engineering Building and the McGill Engineering handbook, which "contains engineering bash songs."

Engineering student Olga Kovalik said, "the real problem originates in the high schools, where girls are unaware of the variety of options open to them, including the different fields of engineering."

Dr. Farnell, the assistant dean of Engineering, said, "Men can go overboard in extra curricular activities—such as our famous annual McGill beer bashes."

"Female engineering students wouldn't experience as many problems if more women existed in the faculty," he added. "Many jobs are more accessible to women in the absence of prejudice. The problem isn't the women—it's how society doesn't encourage women to go on as senior professors."

Farnell said that in his 10 years of experience, he has never seen an application to the electrical engineering faculty at the PhD level from a woman.



Feet of all sorts on the move today to celebrate International Women's Day

letter

Woe of the runny-nosed

to the Daily

I'd like to quote from Alex Roslin in "On our knees for Israel's peace plan," (Feb. 26) and change the quote around a bit to show the same media bias that Roslin criticizes exists at the Daily. Roslin says: "typical media descriptions of Israeli peace plans paint Israel as a flower of Gandhi-like flexibility and Palestinian as overheated nosayers."

Let's put this in the McGill context: "Typical Daily descriptions of the tuition fee issue paint PGSS as a pillar of the cause and the

SSMU as a bunch of ineffective runny-nosed children."

So, really, I don't see the difference between the Daily and the Israel/America loving media. As a student councillor, I have seen the extremely hard work that goes into the SSMU external affairs portfolio and I think that effort deserves some sort of credit within the pages of the Daily. But all we hear is the familiar ANEEQ-PGSS-CAPE triangle of martyrs for the cause. I realize that they are all worthwhile groups, but when it goes to the wall, who do you think is going to have the most clout? Only one of those organizations: the PGSS and the SSMU. But the Daily, in my mind, has consistently not done a

good enough job giving credit to all parties when it is due.

I have no specific qualms with Mr. Roslin, although I do often find him rather hard to follow. He usually confines his opinions to the editorial page and I'm sure he's very nice.

Arjun Singh
Arts U2

ed.note: The Daily now recognizes the error of its ways. We didn't realize just how closely PGSS parallels Israel until we saw those ANEEQ-supplied F-16s strafing the Union Building and peppering SSMU executives with machine gun fire. Thank you, thank you, thank you. We're sure you're very nice.

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(people say these things)
?

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Cubes pinin' for the fjords

by Jeff Helferty
and Jennifer Cressey

The Sugarcubes have captivated a hitherto unsuspecting audience with a formula for success that can only be termed 'illogical'. Hailing from perhaps the most frigid, sparsely-populated country in the world, playing music full of loopy wails and slashed-up guitars, the group's international success seems kind of like a non sequitur.

The 'Cubes first achieved fame in their native Iceland as members of a purposefully obscure art-rock outfit who seemed to have taken priestly vows against accessibility or anything resembling a Pop aesthetic. Their music/publishing/art/promotion company became a centre for the nation's ice-clad underground community.

But the self-imposed restrictions eventually became a bore, and the band broke up and regrouped in a new, more blissed-out form—and the rest is history.

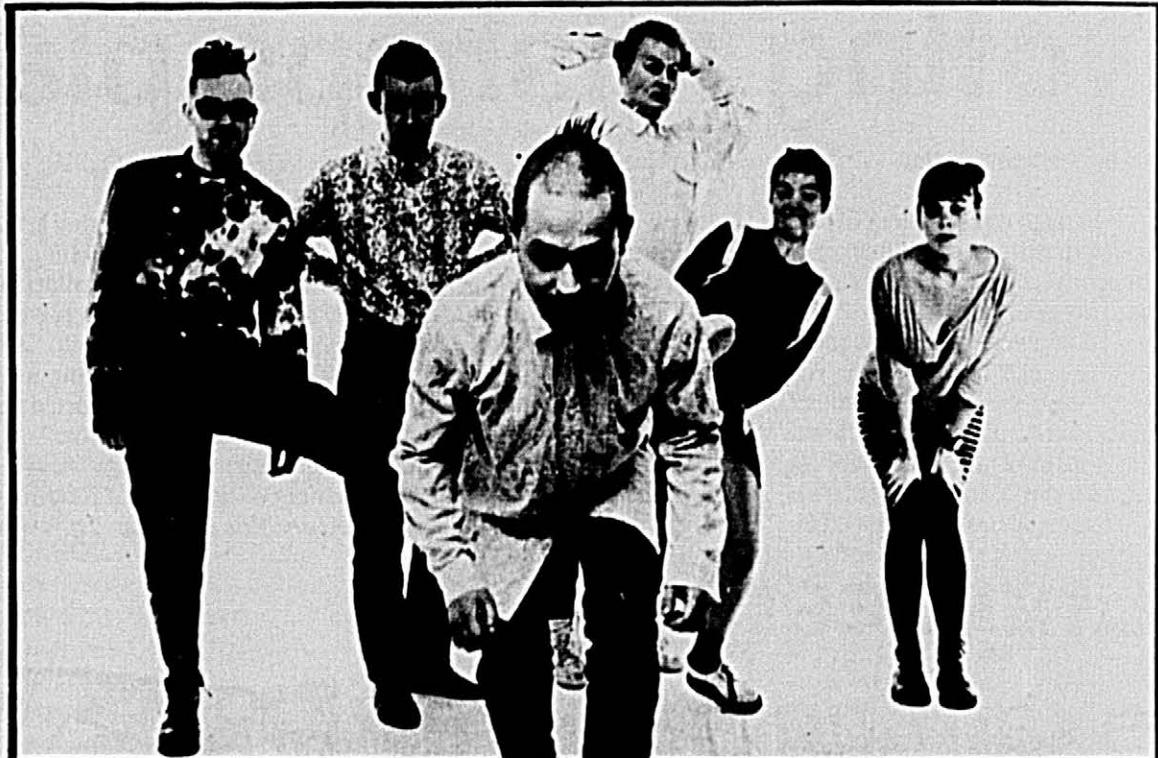
First dominating the Indie charts, they completely bypassed any promotional schemes and airplay south

of Nipissing. Live interviews reveal an uncontrived cross between naivete and street-sense that suggests both the Sugarcubes' earnest nature and divine fortune brought them to the right place at the right time.

Their music pines for the fjords, and their spontaneously senseless lyrics harken back to a frozen land of low-rent housing and nothing to do on a Saturday night. And lead singer Bjork has attracted comparisons to woodland sprites of all varieties from adulatory music press.

The successes of the Sugarcubes are partially due to the initial release of the single "Ammeli" when they went by their Icelandic name, "Sykurmolarnir." In response to European enthusiasm, they re-released the single in English as "Birthday" and, to make it easier for their English audience, they changed their name as well.

The success continued with the releases of "Cold sweat", then "Deus", the latter making it to number one on the Indie chart and entered the mainstream top 50 as proof that "Birthday" was no fluke.



Thor, Bragi, Enar, Siggi, Bjork, Magga.

All three songs were included on their debut LP, *Life's too good*, released in May 1988. The LP entered England's National Chart at number 14, audaciously taking for granted their number one position on the Indie charts.

In the U.S., their performance on NBC's *Saturday Night Live* gave them a big break by not going through the usual stage of obligatory radio play and pushed the sales

of *Life's too good* past the 350 000 mark. Worldwide the album sold three quarters of a million copies.

And their follow-up, this year's *Here Today, Tomorrow Next Week*, has repeated the pattern of success and a similarly whimsical attitude towards the machinery of the pop world.

The Sugarcubes' concert tonight at the Spectrum promises to be an unusual one. Concertgoers from the

'Cubes last go-round report a propensity for alarm clock imitations between songs and an otherwise mysteriously close-lipped attitude. Bring some hot meat and work up a cold sweat.

The Sugarcubes are playing at the Spectrum tonight at 21h. The Primitives are opening and tickets are \$22.50.

Baker gets lost — gracefully

by Mark Lurie

Anybody who thinks the documentary film is not an art form should see Bruce Weber's *Let's Get Lost*. The winner of the 1988 Critics' Award at the Venice Film Festival, *Let's Get Lost* blends jazz with sensual and haunting camerawork in tracing the career of troubled trumpet great Chet Baker.

The film includes interviews with Baker's fellow jazz musicians, jazz connoisseurs, jazz wives, jazz lovers, jazz children, and jazz friends—and Chet Baker himself, at age 57. Weber juxtaposes older footage of Baker—healthy, handsome, and in the prime of his career—with the weatherbeaten 57 year old, hollow and toothless.

Baker was a willing participant in his own biography, but compari-

sons between Chet then and now are not flattering. His mother considers him a failure; he himself seems bent on his vagabond, unreflective lifestyle. The commentary on the legend is interesting, and at times pathetically humorous, as wives and lovers divide themselves into warring factions, each attributing Baker's downfall to the others.

Baker is strung out throughout most of the film, and some critics have charged that the film exploits a poor, dying junkie. Weber contends that he does not "think it's a sadistic situation." Ultimately, Weber is clearly enamored with Baker's persona. He's created an atmospheric timepiece so seductive that it seems to celebrate the cool, easy-going musician.

Drawing on his background as an internationally acclaimed fash-

ion photographer, Weber paints in black and white, the camera complementing Baker's sweet, effortless voice and cool, moody trumpet playing. The black and white filming serves to create a ghostly yet sensual texture.

Whether the scene is shot in a music studio, a smoke-filled apartment, or in the back of a convertible at three in the morning, Baker's music is everywhere. The film style itself is so firmly entrenched in the jazz aesthetic that one never loses sight of Baker's true genius. Simultaneously, the camera recreates the casualness and the craziness of the whole era, as music is heard in sync with the interviews—often at a louder volume.

Let's Get Lost implies throughout the impact of jazz on fifties culture, with some surprising revelations. One interviewee says,

"When you think about the fifties, everybody thinks about Buddy Holly and Richie Valens. I didn't know anybody who had a Buddy Holly record, and I spent my teens in the fifties... It was jazz."

Baker's career took off in the mid-1950's, when, at age 24, he gained notoriety as one of jazz's hottest prospects, in the Gerry Mulligan Quartet. When the "Doomed Youth" of jazz moved from pot to methadone, heroin, and speedballs, he began drifting through Europe and then back in the States. He married three times, had four children, and created trouble for himself through his "manipulative ways", as described by his former lover, singer Ruth Young.

In the late 1960s he had most of his teeth knocked out in a beating,

which nearly ended his career. His comeback attempts were never fully successful, but the legend he cultivated in the early days followed him until he died, in 1988. Baker fell from an Amsterdam window to his death before the film could be completed.

At one point, Weber asks Baker whether he "will look back on this film in years to come and think of it as good times?" As indignantly as the soft-spoken Baker ever gets, he replies, "How the hell else could I see it, Bruce?"

Let's Get Lost does Baker justice with its similarly unapologetic and enigmatic style.

Let's Get Lost opens at the Cinéma de Paris (on Sainte-Catherine at the corner of McGill College Ave.) Friday at 16h30. For more information, call 875-7284.

Caribbean bash

by Mark Lurie

The theme for Saturday night will be "Changin' Tides". Caribbean students at McGill are presenting a cultural variety show that will explore the evolution of Caribbean dance and music.

There will also be drama, poetry, and a stand-up comic—Caribbean style, says Caribbean Students' Society (CSS) president Andrew Brathwaite.

A Master of Ceremonies will explain the history behind each performance. Dance, for instance, will be traced from its African, Spanish, and Indian roots to the modern

forms of Ska and Zouk.

Live music will be performed by a traditional combo. "In keeping with the theme of the show they're going to play new stuff as well as old stuff, mainly Calypso and Reggae," Brathwaite says.

This is the third straight year for show, and though it is geared towards the Caribbean community, everyone is welcome.

"This year we're trying to get more students from McGill," Brathwaite says.

The CSS is now in its twenty-fifth year at McGill. Aside from holding a variety of cultural events every year, the group publishes *Car-*

ibScope, a newsletter summarizing news from the Caribbean islands.

A "post-Cultural Show jump-up" has been scheduled for after Saturday's show, in the Union Building.

The variety show will take place in the Westmount High School Auditorium at 4350 Ste Catherine St. West. Showtime is 18h45 and tickets are \$6 in advance or \$7 at the door. The party afterward is in B9/10 of the Union building. Tickets are \$2 for those with stubs from the variety show, and \$3 at the door. Proceeds will go to the Caribbean Students' Society.



alternative press review

The Alternative Press Review is intended to give exposure to viewpoints and periodicals which are not in wide circulation. To this end, the review presents summaries and excerpts from articles/commentaries that have appeared recently in the alternative press. Sources are clearly acknowledged and readers are encouraged to seek out the originals.

10 years — for adultery

Derdre Ellis's astounding case has never been publicized in the mainstream media. This information was originally published in German before appearing in the most recent edition of The Guardian. What follows is a summary of The Guardian's article.

"Adultery is not even a crime in West Germany!" exclaimed attorney Joel S. Cohen before a panel convened at a U.S. infantry base in West Germany last December. But this trial wasn't governed by German law — this was Army justice.

Ellis, a 27-year old Black woman, faced a long set of charges, including forgery, AWOL and adultery. During her ten years in the military, she'd been considered an exemplary soldier, with her sights set on officer school.



But trouble began when her commanding officer, a white man, repeatedly tormented Ellis with sexual innuendos and asked her to sleep with him. When he accused her of stealing a copy of an official document, she believed it was in

revenge for her refusals.

In the meantime, Ellis fell in love with another Black soldier, Sgt. Arthur Kelly, a married man separated from his wife. In November 1988, while awaiting appeal on the theft allegations, Ellis was transferred to Fort Dix, New Jersey. While on leave, she returned to Germany to visit her lover.

The military police (MPs) were alerted: Ellis's room was searched at 1 A.M. (though the warrant had been issued at noon) and she and Kelly were found in bed together, naked.

Ellis was sent back to Fort Dix, pending trial in West Germany. Traumatized, she went AWOL, but was eventually tracked down in Georgia. She attempted suicide, and

THE GST IS COMING! THE GST IS COMING! WHAT ARE WE GOING TO DO?

The federal government and its cadre in the Council for Business and the Arts claim that the GST, in its shiny new 7 per cent form, will not hurt artists because of a plan to give a special grant to the Canada Council in 1991 "to offset any serious problems created for arts organizations through the introduction of the GST." David Diamond of the Vancouver theatre community challenges this notion.

A laundering of money from the federal government to the Canada

Council to arts organizations and back to the federal government is supposed to make it all better. It will be a one time only allocation of funds. What then?...

According to my calculations the GST at 7 per cent is going to cost the group I work with, Headlines Theatre, \$12,700 a year in real money. (This is based on formulae provided by PACT, the Professional Association of Canadian Theatres.) These calculations do not take into account the added costs and time

spent administering all the to-ing and fro-ing of money. Double the figure to \$25,400 in the first year.

We perform primarily in the lower income sector. There is no way for us to make these costs up by increasing our ticket prices and I simply don't believe that the Canada Council is going to be capable of almost doubling the money it gives us to operate. Where is this money going to come from then? — from money we don't spend hiring artists, that's where. This scenario will be repeated by arts organizations across the country.

What is the root problem here? Once again we are in a situation where politicians and the corporate sector are telling us what is best for us. The truth is that they have no way of knowing what is best for us because they are not us. They don't live in our rented apartments or work in our studios or rehearsal halls. They are not us, just as the GST is not law yet. It is not a fait accompli.

I sense a malaise in the artistic community that is making the GST inevitable. The Value Added Tax continued on page 8

Why Canada in the OAS?

At the beginning of this year, Canada joined the Organization of American States (OAS), after 60 years of offence-sitting. Peter Pronos speculates whether this marks a new phase in Canada's two-faced history in Latin American relations.

It is unclear whether Canada will chart a new course that is truly Canadian and not just an echo, with a few variations, of U.S. policy. According to Joe Clark, Latin Americans were the most enthused about Canada joining the Organization; the U.S. was less than thrilled.

Latin nations hope to increase development and trade links, while drawing on Ottawa's peacekeeping experience. (Canadian troops will be among U.N. forces patrolling the Nicaragua-Honduras border.) Most of all, they want Canada as a political ally to help resist U.S. influence in the OAS. One long-time diplomat observed, "I think Canada will have a deciding vote on a lot of issues."

This possibility, of course, is exactly what Ottawa has traditionally feared. A number of commentators have argued that Canada will get little out of its membership in an organization that is chronically short of funds, ineffective, and prone to being used by Washington as a multinational cover for its interventions in countries such as

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Envisioning the
Future

Union Building Room 425/426

19h30

Forum:

Violence Against
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Monica Badieh, Auberge
Transition; Jurgen
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Sheila Mason-Mullet,
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6 • the McGill Daily Supplement

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March 6, 7, 8

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- 2) Leacock
- 3) Bronfman
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- 5) Stewart Biology
- 6) Thompson 12 - 4
- 7) Redpath 10 - 4
- 8) BMH 11:30 - 1
- 9) Chancellor Day Hall 10 - 4
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What Do You Think When You Hear... "Religious"??? Jews and Christians talk about religious stereotyping Monday, March 12th 7:30 p.m. at Hillel (3460 Stanley) Informal discussion sponsored by McGill Chaplaincy. Roberta Clare, 398-4104.

Beta Theta Pi presents 6 for 2 party Friday March 9. In aid of the sick children at the the Montreal Childrens Hospital.

Attn all full-time McGill Students: Radio McGill will be holding its Annual General Meeting: Saturday March 10, 1 p.m., room 302 Union. Agenda: Elections, future plans, & screening of CKUT video!

Industrial Relations Students - Deadline for election nominations March 15. Bring nominations signed by 20 students in an I.R. core course to M.I.R.A., 3495 Peel #304.

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Improv theatre with "OUT OF THE WAY PLAYERS"

...on the military's misogyny

continued from page 5

the trial was postponed while she received psychiatric treatment.

A few days later, against the advice of her psychiatrist, the Army brought Ellis back to Germany. She was led through Philadelphia International Airport in handcuffs and leg-irons.

At the trial, Ellis plea-bargained, hoping to get a lighter sentence by pleading guilty to all charges. When the judge read the highest possible

sentence for her 'crimes' — 32 years and six months jail along with a bad conduct discharge — Ellis burst into tears.

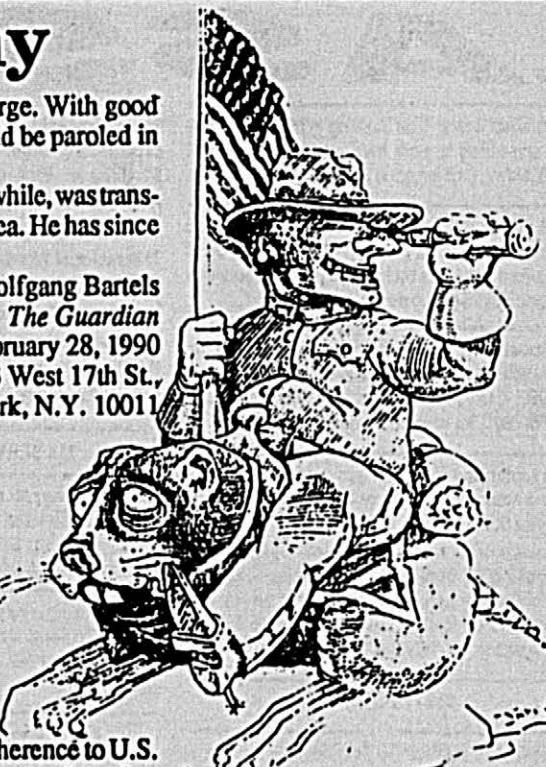
"All of Ellis's crimes were committed in this uniform! She has stained the honour of this uniform!" the prosecutor shouted at the all-white jury.

After 20 minutes of deliberation, the jury handed down a sentence of 10 years in military prison, forfeiture of all pay and benefits and a

bad conduct discharge. With good behaviour, she could be paroled in 20 months.

Sgt. Kelly, meanwhile, was transferred to South Korea. He has since been promoted.

— Wolfgang Bartels
The Guardian
February 28, 1990
33 West 17th St.,
New York, N.Y. 10011



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...OAS?

continued from page 5

Cuba, Chile, and the Dominican Republic. Stephen Lewis, former Canadian ambassador to the U.N., warned that "when the chips are down in the OAS, we will toe the American line as we have done in the past."

It is true that, overall, Canadian foreign policy rarely differs from the U.S. line on matters of sub-

International Women's Day - 8 March 1990
Women: A Vital Force in Development
The Hon. Monique Landry
Minister for External Relations and International Development
McGill International

Thursday, 8 March 1990
12:15-1:15 p.m.
Stephen Leacock Building,
Room 232

stance. Ottawa's adherence to U.S. nuclear policy is a case in point. There are differences, such as Canadian policy towards Nicaragua...

It is not beyond the bounds of possibility that Canada and the nations of Latin America will find they have more in common than they presently expect. As one Latin diplomat observed, "the position of Canada in a lot of matters often coincides with ours."

... Ottawa could discover that solidarity with Latin America is an effective way to counterbalance the

power of the United States and to encourage Canada's political and economic independence. The speed with which the Mulroney government leapt to the defense of the U.S. invasion of Panama, however, suggests that Canada will continue its 'me-too' subservience to U.S. policy.

— Peter Prongos,
Latin American Connexions
January/February 1990
P.O. Box 4453, M.P.O.,
Vancouver, B.C. V6B 3Z8.

...GST

continued from page 5

(VAT) is surely one of the contributing factors to the problems of the arts community in Britain — along with continuing cuts in funding (sound familiar?). The GST is going to be devastating in real ways for many, many artists across Canada and unless we stand up in groups, as individuals and as a unified force and speak up in our own voice perhaps we deserve to swallow anything they can dish out. Is it so impossible for "We won't pay" to become a working slogan?

All over the world people are protesting in the streets against draconian policies by entrenched governments and winning. Never in Canada you say? That may very well be. But if we don't stand up then the GST really is coming.

— David Diamond,
Noise Monthly
2910 Commercial Drive, #2
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201 Milton

282-0152

West Island Jewish Community Center

SUMMER 1990

Staff Positions Available

Counsellors to work with Pre-School Children
(early childhood experience an asset)

Water Front Staff Required (must have Nationals)

for more info please call

PAULINE GRUNBERG, 688-8961

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1st Anniversary Series



LUKA BLOOM
SUN. MAR. 11th 9 P.M.
\$5.98

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- Imported & Domestic Beers on Draft
- Giant Screens
- Largest Satellite Dish in Montreal
- Ribs, Chicken & Wings

Students needed to
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**St. Patrick's Day
CELTIC BASH**
Greenlinnet Recording Artists
O'REALIS in Concert

4 p.m. Sun., March 18th
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Special Prices on all Irish Beers
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